

Final Visual Presentation  
for the degree of  
Master of Visual Arts

*Printmaking*

**Johann Feught**


1983











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THE UNIVERSITY OF ALBERTA  
M. V. A. FINAL VISUAL PRESENTATION

by

Johann Feught

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH  
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF  
MASTER OF VISUAL ARTS

IN

PRINTMAKING

DEPARTMENT OF ART AND DESIGN

EDMONTON, ALBERTA

FALL 1983





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FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and  
recommend to the Faculty of Graduate Studies and Research,  
for acceptance, a thesis entitled

M. V. A. FINAL VISUAL PRESENTATION  
submitted by Johann Feught  
in partial fulfillment of the requirements for the degree of  
MASTER OF VISUAL ARTS.

.....  
External Examiner

Date ..Nov. 25, 1983.....

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1982

# SLIDES OF VISUAL PRESENTATION

#	TITLE	MEDIUM	SIZE	DATE
1	Entry	Etching	28 X 41"	1982
2	Rendezvous	Etching	27 X 39"	1982
3	Night Exit	Etching	29 X 40"	1982
4	Watch Tower	Etching	31.5 X 46"	1982
5	Scapes Ahead	Etching	35.5 X 43.5"	1982
6	Night Watch	Etching	33 X 45.5"	1982
7	Centre Fold	Etching	33.5 X 43.5"	1982
8	Sentinel Hour	Etching	31.5 X 43"	1982
9	Cardinal Trap	Etching	29.5 X 42.5"	1983
10	Cardinal's Carnival	Etching	30 X 53"	1983
11	Curtain Call	Etching	30 X 54"	1983
12	Tower of Gammon	Etching	30 X 54"	1983
13	Dominus Moon	Colograph	38 X 80"	1983
14	Monumental Proposition	Colograph & Etching	38 X 80"	1983





## S T A T E M E N T

Architecture has a great inspirational power and influence on my imagination and intellect. In my own mind, architecture, with all its variations of expression, style, and function, essentially remains a "shelter". The space within provides an environment where people can communicate to one another or find sanctuary for private thoughts and meditation.

The work presented here simultaneously depicts architectonic forms, their geometrical properties and a personal reflection of past experience in architectural environments of medieval structures and gothic cathedrals. It is not only their sculptural iconography and historical differences that I find intriguing, but also their separate "zones" of exterior and interior spaces. From the outside (the facade), the interior (the core) remains hidden and mysterious; yet from the inside, the exterior exists only as a vision in the mind's eye. It is this separation or duality of spacial ambiguity that I attempted to integrate and unite by a system of vertical composition and spacial geometry.

Within this construct, I also wanted to convey my preoccupation with the ambiguities inherent in the Christian faith and its doctrines. I attempted this by abstracting and juxtaposing forms and shapes of objects which are still used today in worship and fanfare in the Christian cult. Most of the titles for my work are a subtle reminder of this.

By excluding the human figure, I intended to stimulate an undistracted physical and emotional response that one might sense from a "TIME - SPACE - BODY" experience when entering or exiting the unknown territory of a building or structure, alone.







